

THE SOUTH CAROLINA

S*M*A*S*H

STATE MUSEUM OF ART, SCIENCE, AND HISTORY

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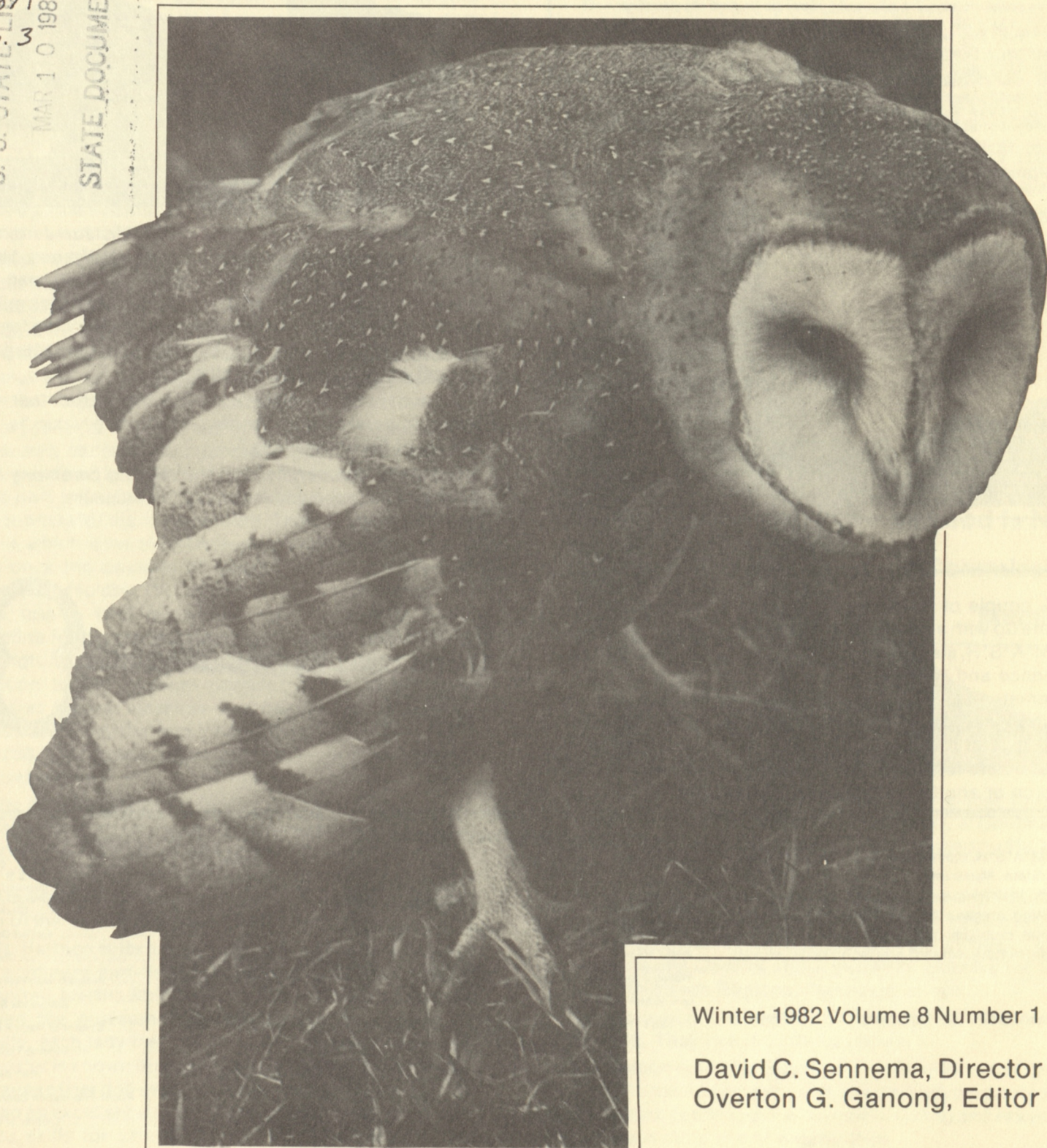
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STATE DOCUMENTS



Winter 1982 Volume 8 Number 1

David C. Sennema, Director
Overton G. Ganong, Editor

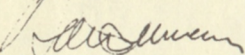
Dear Friends:

Ever since we announced that the State Museum was headed for a future in the Mount Vernon Mills building, (now the State Museum Building), we have been approached by friends of the project who have expressed mixed feelings. Generally they are glad that we will finally have a State Museum, but disappointed that we will not be able to build the new structure that was envisioned for the Saluda River site...and they wonder how our staff and commission members feel about it.

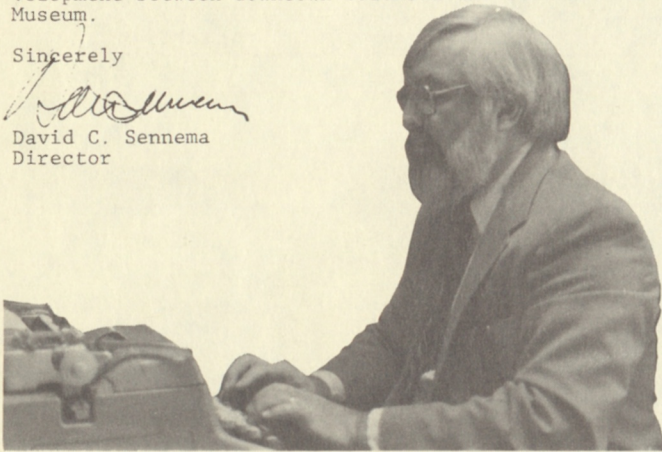
I am writing this letter to let you know how we do feel about it. We are delighted! While we too may have mixed feelings about giving up a new building and a 53-acre wooded site along the river, we are very pleased with the idea of taking a fine historic building in a promising location and giving both new life.

Many things bode well for this new direction. The city of Columbia has already begun two projects of its own which will enhance the State Museum property. The Riverbanks Park will soon become a reality and will eventually stretch along the banks of the Columbia Canal adjacent to the State Museum. We anticipate including the Canal and the park in our plans for outdoor programs. In addition, the city's railroad relocation project will consolidate the tracks into one area below ground level and will thus open up a great deal of land for redevelopment between downtown Columbia and the State Museum.

Sincerely



David C. Sennema
Director



closely resembled the titles of other museum publications we knew about or it was not broad enough to relate to all of our subject fields: history, natural history, science and technology, and art. Finally, in a fit of creativity, the staff came up with an acronym that seemed to cover them all.

We hope to live up to this new name by making the newsletter and the future State Museum S*M*A*S*Hing successes. Please stick with us and help us do just that.



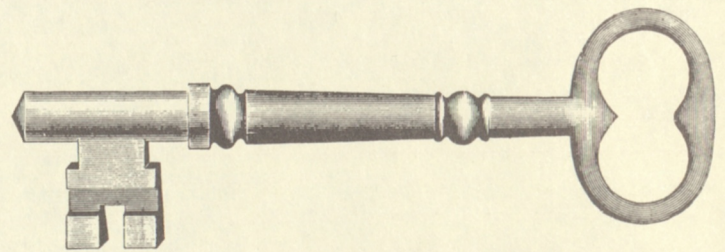
It's official! On December 7, 1981, Mr. Joe Jennings (left), executive vice-president of Mount Vernon Mills, Inc., and Governor Richard W. Riley (right), signed the documents that transferred the old Columbia duck mill to the state. Mount Vernon Mills donated the building for the purpose of a state museum. Mr. Jennings characterized the gift as "an investment in the state."

In accepting it, Governor Riley declared that the museum would be something of "lasting value to the people of South Carolina."

Naturally, the pen used in the signing ceremony has been placed in the collections of the museum!

Our New Identity

A couple of issues back we promised that we would come up with a new title for this newsletter, and here it is: S*M*A*S*H, standing, of course, for State Museum of Art, Science and History. We would like to thank the many interested readers who sent us suggested names, and we wish we could say that the chosen title was among those sent in. Unfortunately, it just did not work out that way. There were lots of catchy names submitted, but for one reason or another none seemed quite right. Either it too



SOUTH CAROLINA MUSEUM COMMISSION

| | |
|---------------------------------------|--------------------------------|
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| Elizabeth H. Simmons | Public Information Coordinator |
| Dr. Rodger E. Stroup | Curator of History |

S*M*A*S*H, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring, and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's history, natural history, science and technology, and art.

Winter 1982 Volume 8 Number 1

Museum Profile



THE LEXINGTON COUNTY MUSEUM

Tucked away in the center of the small town of Lexington is a fascinating museum complex reflecting the early history of Lexington County. Like all the museums of our state, the Lexington County Museum has an interesting story to tell.

In July, 1970, the Fox House in Lexington was opened to the public as an historic house museum. The restoration of the house was a state Tricentennial project of Lexington County, the Lexington County Historical Society, and a private collector, the late Dr. Grover Corley. Built about 1832, the house was the home of John Fox. Although the wealthiest man in the county, he lived in this modest, two-story farmhouse.

Since 1970, many outbuildings have been added to the property surrounding the house. Visitors are able to investigate the loom room, the dairies and barns, the gin house, the smokehouse, the privy, the well house, and the slave pen. The majority of these buildings were moved to the museum from sites elsewhere in Lexington County to save them from certain destruction.

Across the street from the farmhouse is the site of the museum's national Bicentennial project. The buildings here were also moved from other locations. There is an 1820 post office/lawyer's office that now provides working quarters for the museum staff. There is also a 1772 log cabin, which is the oldest home in Lexington County and was once the dwelling of Lawrence Corley, a Revolutionary War soldier. Corley owned much of the land in the area, and in 1819 his widow sold the state of South Carolina four acres to establish the new county seat for Lexington District, the town of Lexington. The latest addition to the museum complex is the 1834 Ernest Hazelius House. Hazelius was headmaster of the Lutheran Seminary that was located in Lexington from 1834 to 1858. This house is used for museum meetings and special events.

The director of the Lexington County Museum is Mr. Horace Harmon. Mr. Harmon received his A.B. degree in history from Newberry College in 1968, served four years in the U.S. Coast Guard, and attended graduate school at the University of South Carolina. He assumed the directorship of the museum in May, 1975.

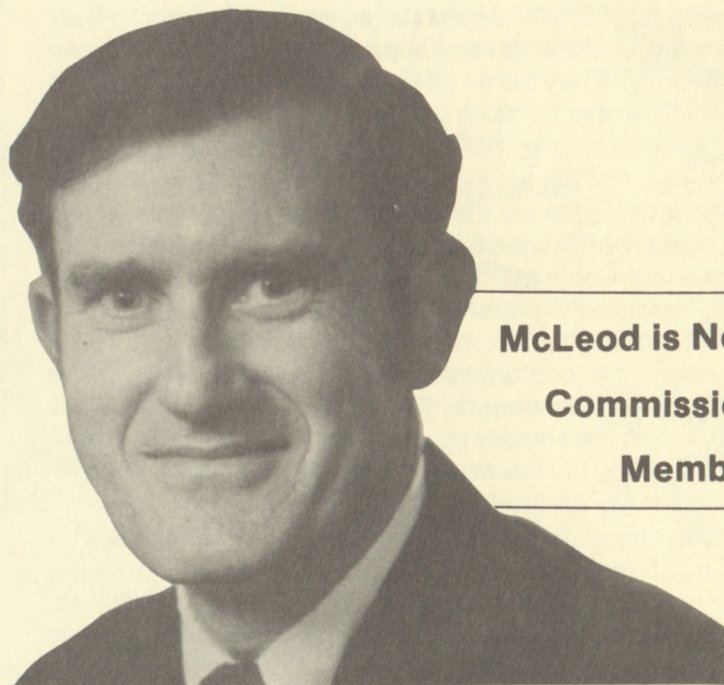
Mr. Harmon is fortunate to have the assistance of four extraordinary part-time docents. Marie Schuster, Betty Rountree, Martha Strickland and Winnie Harmon have all served the museum for eleven years! In addition to loyalty, each lady has special talents to contribute. Mrs. Schuster is known throughout the state as "the doll lady" because of her doll expertise and massive collection. She is also an excellent spinner and weaver and demonstrates these skills for school groups. Mrs. Rountree, a fine

seamstress, helps keep the museum's extensive textile collection in good repair. And she too can spin and weave up a storm! Mrs. Strickland lives across the street from the museum and has strong family ties to the Hazelius House. Her family purchased the Seminary land when the school moved in 1858, and her mother was born in that house. Mrs. Strickland has lots of stories to tell. Mrs. Harmon keeps fresh flower arrangements in the Fox House and knows the museum collections inside and out.

The museum collects primarily artifacts of the Colonial through Antebellum periods from the old Lexington District area. County-made textiles and country furniture are specialties. The quilt collection is spectacular, including more than 100 Lexington County examples.

There is much to see at the Lexington County Museum, so when you go, plan to spend a few hours. The museum is open Tuesday through Saturday from 10:00 a.m. until 4:00 p.m. and on Sunday from 1:00 until 4:00 p.m. It is closed on Mondays, except by special appointment. Admission is \$1.00 for adults and \$0.50 for students through 12th grade. Follow Highway 378 right into town until you come to Fox Street. Then turn into Lexington County's past.

by Linda M. Knight



**McLeod is New
Commission
Member**

Governor Riley has appointed a new member to our Commission. He is Walton J. McLeod, III, a Columbia attorney, who takes the seat formerly occupied by Ms. Liz Zimmerman Keitt of Orangeburg.

Mr. McLeod is a native of Walterboro and graduated from the USC School of Law. Since 1968 he has served as General Counsel for the S.C. Department of Health and Environmental Control and is currently chairman of the Central Midlands Regional Planning Council.

Mr. McLeod is married to the former Julie E. Hamiter of Columbia. They live in Little Mountain.

We welcome Mr. McLeod to our commission and look forward to his advice and guidance through the next four years, which promise to be the most exciting and rewarding in the history of this organization.

The Cat With Wings

by
Rudy Mancke

From the beginning, we humans have been creatures of the light. When night comes we generally retreat into our lighted shelters and wait for morning. Since darkness seems so forbidding, we are fascinated by creatures that prefer it. We conjure up visions of ghostly forms and spirits loose in the night. Strange sounds from the darkness add to the mystery. We do not understand nocturnal creatures very well, so whenever we find an opportunity to study one of them, we cannot pass it up.

In mid-September, Hunter Desportes of Columbia discovered some barn owl eggs in a dilapidated house on the outskirts of town. He contacted Lex Glover, a keeper at Riverbanks Zoo, and they got in touch with me. We decided to follow the development of the young owls that hatched.

We were aware of basic information about barn owls (*Tyto alba*). They are found nearly worldwide. The adults seem to mate for life and, in the southern United States, have young almost any time of year. Although obviously owls, they are unique enough to be placed in a family by themselves. The birds are skilled predators, finding their prey not by sight, as once supposed, but by a keen sense of hearing. They hunt in fields and marshes, often flying long distances to reach them.

Our first trip to the broken-down house was on 2 October. The eggs, five of them, had been laid on the attic floor. Barn owls do not build nests, as such. When we arrived an adult was there, but it soon left through a hole in the roof where a chimney once stood. Some of the eggs had hatched. We found two large fuzzy youngsters, a smaller one, and two unhatched eggs, one of them about to open. We could hear the bird peeping inside. The larger owls, we were to discover later, were two weeks older than the smaller youngster. In order to learn about their feeding habits, we collected pellets on each trip. The pellets make an interesting story in themselves.

Owls more often than not swallow their prey whole. The stomach does a fine job of digesting soft material, but it cannot deal with fur, feathers, and bones. Since the rest of the digestive system is too small to allow these remains to pass, the owl forms them into a tight "package" and spits it out. Those "packages" are pellets. Since they have been in an acid bath, they are relatively clean. Of course, for our purposes, the pellets contained a wealth of information about the owls' prey. We simply had to "unwrap the packages" and see what surprises were inside. We kept close count of what we found.

Each week we returned, climbed into the attic, took a few pictures, and collected the pellets. The four youngsters continued to grow. They often hissed loudly at us and clicked their beaks. The fifth egg never hatched.

As we watched the young owls developing, I was reminded that their lives depended on the deaths of other animals. Nature is the great recycler; all living things are made of material that has been somewhere else before and will be going somewhere else in the future. The

mainstay in the diet of these owls was the cotton rat, a species abundant in South Carolina. We also found the remains of house mice, pine voles, wood rats, old-world rats, shrews, and a golden mouse. Without the stress applied by predators such as the barn owl, populations of small mammals could easily get out of control.



In late October, we discovered the remains of an eastern meadowlark in two of the pellets. I am sure the owl picked the bird up because of the meadowlark's movement on the ground. As we mentioned, the sense of hearing is what guides the owl. Its face has a disc of stiff feathers that collects sound waves and channels them to the ears. Since the ears are not directly across from each other, a sound reaches one ear faster than the other. This enables the barn owl to localize sound more accurately than any other species yet tested.

By Halloween Eve, we thought we had seen all there was to see. The down on the birds was giving way to flight feathers. Since the youngsters were large enough to band, Hunter attached a metal band to the right leg of each one. The band has a number that serves to identify the bird if it is captured again. Barn owls often migrate, so it is useful to keep track of where they began.

The 5 November visit was uneventful, except for the sighting of an adult barn owl in a large tree near the house. It flew off on silent wings as we watched. The rounded shape of the wings and the quiet flight made it seem ghostly as it passed above us.

November 13th rolled around, and we were back; the night was clear and cold. We left the house and decided to stand quietly along a road nearby, listening and watching for the silhouette of an owl. We saw nothing, but suddenly we heard some young owls hissing from a wooded area. Had the birds in the attic flown to the woods? We walked toward the sounds, getting closer and closer but seeing nothing. At last we stopped by a large sugarberry tree, turned on a flashlight, looked around, and still saw nothing. The sounds continued. There could be only one explanation. The owls must be inside the tree. Looking closely, we saw a cavity just above a large branch. We got a ladder in place, climbed up, and saw young owls staring at us. Two—four—five of them. All had flight feathers forming. None were banded, so we knew they were not



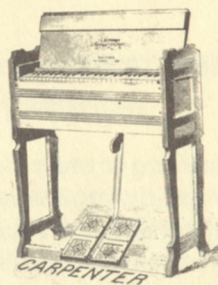
birds from the attic. That made a total of nine barn owl youngsters within 100 yards of each other. Although they were possibly young from one female, most probably they were two separate families. We will never know for sure. Early the following morning, we returned and banded the newly-found birds. I will never forget those faces looking at me from inside the tree. Sometimes the face reminds people of a monkey's face, so the barn owl is often called a monkey-faced owl.



We continued to watch both sets of birds. On 29 November the two older ones from the attic were gone. We heard them later, begging for food from a large tree beside the house. They were flying with the adults in the early darkness.

The pellet work continues. Recently, I found the remains of a bobwhite quail in some of them, but the dominant species continues to be the cotton rat, with the house mouse a distant second.

Working with these owls has been a haunting experience. Every evening, just after the sun is gone and darkness creeps in to take its place, I think about them. Their activity has just begun. Where will they be flying tonight? What animals will feel their sharp talons? This "cat with wings" silently glides out of my mind and into the night. It is wonderful to be a part of a world that includes them.



Music, Anyone? by Overton G. Ganong

In starting the New Year, we are trying to drum up old musical instruments and other objects reflecting the musical life of South Carolina for exhibits in the future State Museum.

Music has played an important part in the arts and entertainment of South Carolinians for centuries. The St. Cecilia Society, founded in Charleston in 1762, was the first musical society in North America to support a professional orchestra.

Musical entertainments were popular forms of recreation for both city and country folk. During the 19th and early 20th centuries, before the advent of the phonograph, families provided their own music in the home. Many families had at least one member who could play a melody on the piano, fiddle, banjo, or organ.

To illustrate this active musical history, we are seeking donations of old instruments. Home-made folk types are particularly desirable, but any instrument used by someone in the state would be appropriate.

For example, research has shown that many families of textile workers owned small "cottage organs." We would like to collect one for an exhibit on life in the mill villages. Other instruments popular with the workers were the fiddle, the accordion, and the harmonica. Many middle and upper-class homes had player pianos.

In addition to the instruments, we are interested in other musically-related items, such as 19th and early-20th-century sheet music, antique music stands, dance programs, opera glasses, old music boxes and phonographs.

People who wish to donate items should get in touch with Rodger Stroup, curator of history, at the South Carolina Museum Commission, P.O. Box 11296, Columbia, 29211 or call 1-758-8197. All donations to the State Museum are tax deductible.



A Very Good Year — Acquisitions Scorecard for 1981

As you know, we are collecting material related to the history, natural history, science and technology, and art of South Carolina. The year just ended has been our best collecting year ever! We recorded 161 accessions, 78 more than last year. (In museum jargon, *accession* means all the material collected from one source at one time. An accession can contain one or many objects.) The number of individual items collected, by subject category, comes to 1,944 for history and technology, 431 for natural history, and 3 for art, totalling 2,378 objects. We hope to do even better in 1982!

Collecting Our History

by

Rodger E. Stroup

Listed below are some of the interesting artifacts we have acquired for the history collections during the last few months. The wide range of objects reflects the scope of our collections policy and indicates the broad exhibit program we envision for the State Museum.

Early-19th-century flax wheel and yarn winder from Pickens County.

Handmade linen-and-wool blanket, circa 1930, from Pickens County.

Civil War chest of Dr. B.R. Kendall of Cheraw.

Pierced-tin, heart-shaped whey press, early 19th century, from Cheraw.

Gas kitchen stove, porcelain, c. 1930.

Physician's examining chair, c. 1915.

Model 1873 Winchester rifle.

Three Clemson College uniform coats, c. 1900.

Three McClellan cavalry saddles, c. 1910.

Wooden croquet set, c. 1900.

Six black folk dolls, c. 1920.



Hand-wrought weathervane, mid-nineteenth century, from Edgefield County.

Model 1842 musket and bayonet, manufactured by the Palmetto Armory, Columbia.

Collection of ladies' hats, c. 1955.

Some of these objects were displayed in our Christmas exhibit at the State House.

Museum Shorts

The **Aiken County Historical Museum** is thinking big in its collecting — big as a house, in fact. The oldest one-room schoolhouse in Aiken County, dating from 1890, will soon be moved into the side yard of the museum.

The director of the Aiken County Historical Museum is Joyce Ross.

The **Historic Beaufort Foundation** announces that the 26th annual Beaufort Tour of Homes will be held April 1-3. Festivities begin with a walking tour of the Old Point. Each house on the tour will feature a crafts demonstration or display. Among them will be Marshlands, setting for the novel *Sea Island Lady*. After candlelight tours on Thursday and Friday evenings, the weekend will culminate on Saturday with a plantation tour of historic St. Helena Island, birthplace of Reconstruction.

For ticket prices and additional information write Beaufort Tour of Homes, P.O. Box 11, Beaufort, S.C. 29902 or call (803) 524-6334.

The president of the Historic Beaufort Foundation is Major-General William W. Cobb.

The **WCSC Broadcast Museum**, located at 80 Alexander Street in Charleston, is open again, featuring its permanent exhibit on communications "From Tom-tom to Telstar." Hours are 10:00 a.m. to 1:30 p.m., Tuesday through Saturday. There is an admission charge of \$1.00 for adults and \$.50 for children. School tours are free, but by appointment only.

The director of the museum is Christine Castaneda.

Thanks to assistance from Mr. and Mrs. Arthur Magill, the **Greenville County Museum of Art** has a new slide library. Consisting of approximately 2,550 art history slides, the facility will be a major new resource for the Museum's own art school, the county schools and cultural groups in the community. Plans are to expand the collection to 10,000 slides.

The Museum also announces that its chief curator, F. Edward Barnwell, has accepted a teaching position with the University of South Carolina in Columbia, where he will also serve as a special consultant to the McKissick Museums.

The director of the Greenville County Museum of Art is James D. Bowne.

After years of planning and restoration, the **Old Exchange and Provost Dungeon** in Charleston is now open to the public. Built in 1771, the Exchange soon became one of the most important public buildings of the American Revolution. The tour includes exhibits of artifacts and photographs illustrating the building's rich history. In the Provost Dungeon is an exhibit of life-size figures representing the patriots imprisoned there by the British in 1780, and part of the cellar floor has been removed to expose the remains of the old half-moon battery that guarded the waterfront in 1690.

The Exchange also includes two rooms that may be rented for meetings and dinners. One of them is the Great Hall where George Washington was entertained in 1791.

The director of the Old Exchange Building is Shirley McGinnis.

Did you ever wonder why the ivory-billed woodpecker is probably extinct? Have you ever pondered upon those unsightly warts on toads? Has the spread of fire ants over the years captured your attention? To find out about these and other plant and animal adaptations, join the **Brookgreen Gardens** Wednesday tours at 10:30 a.m. on February 3 and March 3. The Saturday nature walks in the Wildlife Park will continue through March at 10:30 a.m. and 2:00 p.m. Persons interested in these events should meet at the Wildlife Park under the live oaks. Be sure to wear warm clothing and comfortable walking shoes. Brookgreen Gardens has several nature tours planned for the Annual Canadian-American Days in March. Contact the Brookgreen Gardens office, Murrells Inlet, S.C. 29576, or call (803) 237-4218 for further information.

The director of Brookgreen Gardens is Gurdon L. Tarbox, Jr.

Internship Launched

As part of its commitment to education and to the strengthening of the museum profession, the South Carolina State Museum has launched an internship program to train in museum work people from minority groups. This year's internship is being funded by a grant from the National Museum Act, which is administered by the Smithsonian Institution.

In visiting other museums and attending museum conferences, we noticed that few black people or members of other minorities worked in our profession. Part of the reason, we suspected, was that the "elitist" image of museums prevented minority individuals from considering them as possible sources of employment. In developing this internship, we hoped to do our small part toward correcting this situation.

Last summer we advertised the internship in South Carolina and five neighboring states, but, as it happily turned out, we did not really have to look far. Our new intern is Miss Letsie Elizabeth Boykin of Columbia.

Miss Boykin is a graduate of A.C. Flora High School and the University of South Carolina, where she majored in studio art. During her high school days she won state-wide honors in an oratorical contest sponsored by the Southern Colored Women and Girls Club and was elected to Who's Who in High Schools. At USC she made the Dean's List and Honor Roll several times and exhibited her prints and drawings on a number of occasions, including a one-person show at the Seibels-Bruce office building. While at the University she worked in the Education Department as an illustrator and after graduation worked five years at the Frame Shop Art Gallery in Columbia.

Miss Boykin started with us October 1. During the 12 months of internship she will take part in all aspects of our operations: collecting, registration, publications, research, public relations, state-wide services, and administration. She will also follow a prescribed course of readings in the professional literature. When the internship ends next September we hope that she will be able to land a job in a museum, and we will do whatever we can to help her.

DONORS

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

James R. Arnold, Columbia
Elizabeth Cain Boykin heirs
Joseph P. Cain, Mt. Pleasant
William Cain, Sr., Mt. Pleasant
Louise Y. Carpenter, Fort Lawn
Claude Macemore, Columbia

Charles D. Chavous, Columbia, in memory of
C.C. Chavous, Sr.
William R. Clark, Pinewood
Sara S. Cox, Williamston
Edward M. Craig, Sr., Columbia
Mrs. John G. Ehrlich, Columbia
Dr. Jesse J. Floyd, Columbia
Mr. and Mrs. Charles N. Gignilliat, Spartanburg
Mrs. Claiborne Good, Columbia
Benjamin F. Hornsby, Jr., Winnsboro
Cleveland A. Huey, Columbia
Kevin O. Hutchenson, Indian Harbor Beach,
Florida
Thomas L. Johnson, Columbia
Fredree G. Kedge, New York, New York
Helen D. Kendall, Columbia
Francis A. Lord, West Columbia

New Museum in Marion

Marion, an historic county first inhabited by white settlers around 1750, is enthusiastically preparing for its first museum. The Academy Building, which will house the museum, is part of the Marion County Historic District, comprising 250 acres within the town of Marion. This district was listed in the National Register of Historic Places in 1973.

The Academy Building, built in 1886, was the oldest South Carolina school building in continuous use as a public school until its doors were closed in 1976.

The purpose of the Marion County Museum will be to interpret life within the county from its first inhabitants, the Indians, to the modern day. Through educational programs, the museum will seek to strengthen a sense of continuity between the historic past and the present and encourage community research and the preservation of artifacts.

The first major project will be the re-creation of an early-20th-century classroom in the old school building. This room will not only depict the educational setting of the early 1900's, but will also be used for programs, lectures and slide shows. The museum will encourage individual schools to hold classes there, allowing the students to dress in appropriate attire. The Marion County Museum, hoping to open the latter part of 1982, is now accepting donations of items that pertain to the history, development and culture of Marion County.



Dr. Katharine B. MacInnis, Columbia
Richard K. Milne, Irmo
Museum of the City of New York, New York
Pendleton District Historical and Recreation
Commission, Pendleton
Ernestine C. Player, Columbia
Mr. and Mrs. S.W. Robinson, Anderson
David C. Sennema, Columbia
Mrs. R.N. Shealy, Leesville
Elizabeth H. Simmons, Columbia
Ella May Smith, Florence
Mildred P. Smith, Spartanburg
Karen G. Stephens, Atlanta, Georgia
Dr. H.L. Sutherland, Union
James H. Watson, Columbia
Dr. Allen R. Wenner, West Columbia
William D. Workman, Jr., Columbia
Marjorie G. Yenawine, Columbia

Museum Happenings Around the State

Designed to keep readers in touch with museum activities state-wide, the Museum Happenings column is a regular feature of our newsletter. In it we print information on special events and programs sent to us by museums and museum-related institutions in our state.

Aiken County Historical Museum

Aiken

- January-February
Mary Durban Toole, one-person art show
- February 18-24
Quilt show, sponsored by museum and Aiken County Arts Council
- March-April
Photo History of Court Tennis, by Liz Harrington
- Beginning in May
Aiken County Farm Life in the 19th and 20th Centuries, in cooperation with the Department of Southern Studies, USC.

Barnwell County Museum

Barnwell

- February
Linda McCuen, one-person art show
- March
Coan Culler, portraits

Gibbes Art Gallery

Charleston

- January 16-February 28
Paul Cadmus: Yesterday and Today
- April 1-May 15
Hollywood Portrait Photographers
- April 3-May 15
Collages: Selections from the Hirshhorn Museum and Sculpture Garden
- Michael Tyzack, paintings and works on paper

Columbia Museums of Art and Science

Columbia

- January 8-April 11
Recent acquisitions of decorative arts
- January 16-February 19
New American Glass Exhibition
- February 5-March 28
Charles Traub, photography
- February 21-March 28
Pat Adams, works on paper
- February 27-March 28
J. Bardin Exhibition, contemporary abstract paintings
- March 7-28
Paper, On-Of and About
- April 4-28
John Whitehead, set designs and costumes for the stage
- April 4-May 9
Artists' Guild of Columbia
- May 2-June 3
Mandell, bronzes

McKissick Museums, USC

Columbia

- January 8-February 24
Catawba Pottery

January 10-February 12

Public Art: Ten Years of German Political and Commercial Posters

January 14-February 10

U.S.A. = US, Photographs of the American scene by William A. Storrer

February 20-March 21

The Photographer's Hand, hand-worked photographs

March 7-April 7

Gately/Jordan: Francis Marion College. Paintings and drawings by Steven Gately and ceramics by Larry Jordan

March 22-April 12

Gad Ullman, Israeli artist

April 5-May 2

All University Student Art Competition

April 7-April 8

Association of American University Presses Book Show, 1981.

April 14-May 10

Master of Fine Arts Exhibition

April 15-June 30

Scrimshaw Exhibit, collection and work of Norwood Marlow

May 1-September 30

Presidents of the Modern University, 1906-1981.

May 19-June 23

Jan Milsapps: Animation as Art

Erskine College Exhibition Center

Due West

February 3-27

South Carolina State Art Collection: Mixed Media

March 4-19; 29-31

Monotypes by Bettye A. Jaffe

April 5-30

Sunrise Titles and Twills: Hangings by H.T. Hallman and Titles by K.G. Mills

May 3-9

Student Show

Florence Museum

Florence

February

C&S - Florence Museum State-wide Art Competition

March

Gwen Davis, watercolors

Florence Art Association 54th Annual Exhibition

April

29th Annual Pee Dee Regional Art Competition

May

Peggy McGill, oil paintings

Embroidery Guild of America Exhibition

Greenville County Museum of Art

Greenville

February 19-April 25

Andrew Wyeth: Watercolors and Drawings from the Magill Collection

March 7-May 16

Kites

March 14-April 11

Clay by Jamie David and Wood by Bob Trotman

May 2-June 20

46th Annual Greenville Artists' Guild Exhibition

May 22-June 20

Paintings by Laura Schecter

Drawings by Ruth Ann Featherston

Hartsville Historic Museum

Hartsville

February-March

Locomotive Steam Car, 1900 Model, on loan from Charleston Museum

February

Gladys Coker Fort, paintings

Robert Mills: His Drawings and Buildings (from the S.C. State Museum)

March-April

Natural History Prints (from the S.C. State Museum)

Documents from "The Garner Trunk" Eastern Carolina Silver Company

May-June

S.C. State Museum Lighting Collection

Art at Hartsville High School

Works by Local Artists and Craftsmen

I.P. Stanback Museum & Planetarium

Orangeburg

January 17-February 21

Terry K. Hunter, drawings and prints
S.C. Artists' Guild Annual Exhibition

February 28-March 28

22nd Annual Springs Mills Traveling Show

Kate Palmer: Editorial Cartoonist

South Carolina Watercolor Society Show

April 18-May 9

Annual Art Students' Show

Pickens County Art Museum

Pickens

February 7-26

Juried Exhibition

March 7-26

Youth Art Month

April 4-23

Kimona Exhibition

May 2-28

Liz Smith and Ginger Lione, paintings

Museum of York County

Rock Hill

February 6-28

Appalachian Crafts

Tess Jackson, paintings

March 6-28

Sam Peters, one-person show

March 6-April 11

York County Student Exhibit

April 3-25

Harriet Buey, one-person show

April 16-June 13

Annual Come See Me Juried Exhibit

May 1-30

Andy Burriss, one-person show

Winthrop College Gallery of Art

Rock Hill

February 2-25

Drawn and Quartered, invitational drawing exhibition

March 9-31

Invitational Senior Exhibition

April 11-May 9

South Carolina Arts Commission Annual Competition

May 21-September 11

Annual Student Exhibit

S. C. Museum Commission

P.O. Box 11296

Columbia, S. C. 29211

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